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MARCH 1948



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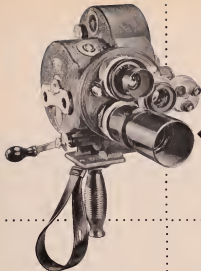
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AMERICAN CINEMATOGRAPHER

THE MOTION PICTURE CAMERA MAGAZINE

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CONTENTS

The Yeastol Process	by BOB FLEET	79
"Captain From Castile"—Safari South of the Border	by HERB A. LIGHTMAN	80
Academy Award Nominations—Best Cinematography of 1947		82
Motion Picture Photographer to Director	by EZRA GOODMAN	84
Electronic Flash For Still Exposures During Shooting		85
14 American Standards For Motion Pictures Approved in 1947		86
A New Light Source For Motion Picture and Television Studio Lighting	by D. W. PRIDEAUX	88
Among the Movie Clubs		92
"Americans At Home"—Dramatized Series in Color	by CHARLES LORING	94
Current Assignments of A. S. C. Members		104
Twenty-Five Years Ago With A. S. C. Members		105

ON THE FRONT COVER—Director of Photography Joseph Walker, A. S. C. (extreme left foreground) photographs a scene of Rosalind Russell and Leo Genn for the Independent Artists production "The Velvet Touch." Walker's electronic flash device is hooked up between motion picture and still cameras to allow the simultaneous making of a still shot during action. Electronic flash lamp is directly in center above head of the photographer. See article on page 85.

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THE TRUCOLOR PROCESS

By ROE FLEET

WHEN the practicability of a 35 mm color process is advanced, there are numerous vitally important factors to be taken into consideration. Of the hundreds of so-called color processes announced and projected during the past three decades with resultant losses of millions to public and private investors, only a handful have survived to provide commercially successful color film prints.

Processing of a color film method requires untamed combined resources in capital, engineering and chemical research and direction, equipment, and trained technicians. The negative must be suitable exposed, but more important—the particular system must be capable of turning out uniform release prints without too great an expense in the laboratory and preventing excessive loss of stock in the printing procedure.

Consolidated Film Industries division of Republic Pictures Corporation has been processing a two color system for many years under the trade name of Magna-color. By this method, which has generally been accepted for two-color systems, a double-coated positive film is exposed in either side through the appropriate component of a bi-pack negative, and developed to a low gamma in an ordinary black-and-white developing solution. This step is followed by fixation in a combined hardening and fixing bath. Next, the positive film is floated on an iodine solution so that the silver image in the emulsion facing downward is converted to transparent silver iodide.

After various washings and clearing baths the entire film is submerged in a bath of basic dyes which have the property of penetrating to the silver iodide image only. Further prolonged washings and clearings follow, after which the film is submerged in an acid coating solution which converts the unchanged silver image into the well known blue base. This type of process was decidedly complex, with great number of progressive steps required, and prone to uniformity a general problem.

Miller Develops New Procedure

With the technical and engineering experts of Consolidated cognizant of the limitations of the Magnacolor type of process, research was conducted on a more simplified procedure. Mr. Arthur J. Miller, now general manager of the Fort Lee, New Jersey, plant of Consolidated—about seven years ago—conceived the idea of a

non-color-sensitive emulsion containing color couplers in place of the ordinary double-coated positive which required the application of subsequent coloring agents to black and white images.

Following a long series of experiments and research, the color-coupler emulsion system was developed to a point where it gained the enthusiastic approval and support of Herbert J. Yates, president of Republic Pictures, who authorized placing of an initial order for 13,000,000 feet of Trucolor raw stock with Eastman Kodak—the stock to be manufactured in accordance with detailed specifications furnished by Miller.

Resources Accentuate Development

The widespread financial, production and laboratory resources of Consolidated Film Industries and Republic Pictures were made available for the long process of testing and improving the Trucolor system. Without the combination of resources under the direct guidance and control of Yates, it is doubtful that the Trucolor process could have been brought to the point of production practicability in less than double the time actually consumed. Yates provided the huge amount of capital required to bring the process to the production line, the laboratory staff of engineers and chemical experts devised simplified procedure for printing and developing the color prints, and the production and technical resources of Republic studios were dovetailed into the proposition to provide suitable tests under actual production conditions.

Production Camera Technique

In photographing Trucolor, the regulation N. C. Mitchell camera—with a few minor adjustments to provide for the use of bi-pack negatives—is used. Lenses and other camera accessories are the same as for standard black-and-white shooting.

High intensity arcs with Y1 filters, and incandescents with Macbeth filter or normal key or effect lighting, are utilized for interiors. Background projection can be used to the same extent as monochrome.

For exteriors, the motion picture cameraman is not restricted to any particular type of natural lighting, but correct exposure and well-balanced negatives are necessary to insure good color rendition. From experience, it is stated that cameras are handled practically the same as for black-and-white, and booster lights

are used for lighting faces, with reflectors employed for back and background lighting.

Negative Development Simple

The exposed bi-pack negatives are immersed in a single developer bath which brings out the appropriate colors directly. A standard negative developing machine to specified time-gamma standards is used. The red dye of the lower negative is removed in a sodium hyposulfite bath as part of the same operation. Printer light tests of each negative provide indication of proper printing exposure for each scene, and allow for 24 different printer lights.

Printing Machine

Trucolor printing machine consists essentially of a printing head for each of the bi-pack negatives with an individual printer lamp, relay rack, control strip, and stop-motion unit for the master boxes. Trucolor positive film is printed with the red image on one surface and the blue image on the other. After leaving the red gate the raw stock takes a half twist and proceeds through the blue gate, where the blue image is exposed on the opposite surface of the film. A tungsten filament lamp is used as light source for each head, and exposure value is controlled through a relay arrangement by the control strip.

The processing machine is a top drive unit with one sprocket per shaft. Two developing tanks, a hypo tank and wash tank are located in the dark room section of the processing unit, while bleach, wash hypo and final wash tanks—together with the stock treatment unit—are in the white light end of the machine. Trucolor prints remain in the wet section for 45 minutes, while later drying time totals about 20 minutes.

Taking advantage of various technical improvements available, Trucolor prints use non-inflammable stock, the DuPont-Howell perforation, and the Eastman protective coating on both sides of the finished prints for greater wearability and service in the theatres.

Trucolor Advantages

Important improvements of the Trucolor method in contrast to the double-coated prints of regulation bi-pack—as outlined by an official of Republic—include simplicity and speed in processing, excellent luminosity on the screen, retention of negative image sharpness

(Continued on Page 1211)

"CAPTAIN FROM CASTILE"

Safari South of the Border

By HERB A. LIGHTMAN

WHEN the Twentieth Century-Fox Studios sent a car and crew on location to Mexico in the Fall of 1946 for filming of Samuel Shellabarger's best-selling novel, *Captain From Castile*, it was as if a fair-sized town had suddenly been uprooted, spirited away, and set down in a foreign land thousands of miles from its former site. The problem of logistics was one that quite possibly would have given even the planners of the Normandy invasion a statistical headache.

Now that the film has finally reached the screen, it is interesting to look behind the richly Technicolored scenes and see just how this safari southerner was conceived and executed. Planning began many months before the cameras started rolling on the \$4,000,000 production of the conquest of Mexico by Cortez. Director Henry King, a stickler for realism and a firm believer in aircraft as an aid in film production, took off in his own plane for the purpose of selecting locales by means of aerial reconnaissance.

Spanning the length and breadth of Mexico in his search for settings, he selected the town of Morelia as a reason-

able facsimile of 16th Century Spain. Located 350 miles southwest of Mexico City, Morelia still retains much of its original Spanish architecture constructed more than 200 years ago. Besides claiming the oldest university in North America, it boasts picturesque homes and gardens, stately old churches, and a rolling, fertile countryside very much like that of Spain.

Some 350 miles beyond Morelia is the quaint little town of Uruapan which sprung into sudden prominence four years ago when the volcano Parícutin roared up out of a farmers' cornfield and began to belch boiling lava all over the landscape. It was decided that Parícutin would be a perfect "stand-in" for another volcano, Popocatepetl, which was in active eruption when Cortez pressed his invasion in 1521, but which has long since lapsed into snow-capped silence.

For his third major location, Director King selected Acapulco, which is famous not only as a swank beach resort, but as the theme for a set of lyrics coined by Benny Grable in a previous picture. The combination of blue Pacific waters, white sands and waving palm trees was judged

an ideal setting for Cortez' first camp in the New World.

The Wheels Start to Grind

With the locations definitely set, preliminary preparations for the stunt swung into high gear. Exhaustive research had already been going on for months to make sure that the costumes worn by the Conquistadors and the Aztec Indians would be correct down to the smallest detail. The Mexico City Museum co-operated very closely with the studio's research department in providing valuable information as to the type of armor worn by Cortez and his men, the headdresses worn by the Indians, and the jewelry worn by the Indian girl, Dona Marina, who served as interpreter to Cortez. The museum even permitted the actors playing the role to wear the actual neckline which Cortez draped about the not-entirely-reluctant throat of Dona Marina back in the 16th Century.

Uncovered in the course of research was a minute description of the headdress worn by Moctezuma's nephew, Cuicamezin, when he was dispatched by the Emperor to meet Cortez and shower him with lavish gifts before begging him to give up his conquest and leave the country. This



(Left): The Technicolor camera rolls along a set of dolly tracks for a follow-shot of Tyrone Power, during filming of the Twentieth Century-Fox historical photoplay, *Captain From Castile*. (Right): The camera crew sets up a long dolly shot for a scene of "Captain From Castile" involving 4,500 brightly lit, decked Aztec warriors. A huge battery of reflectors at right provides FULL light for the scene. These sequences were shot near Uruapan, Mexico, during the company's 60-day location junk southwest to our neighboring republic.

elaborate *chapeau* with its hundreds of bright blue feathers and gold crown studded with glittering jewels, was precisely duplicated by skilled craftsmen at the studio. A sample was made in Mexico City of the type of cañon used by Cortez and his men, and 21 duplicates were fashioned as part of the arsenal of ancient weapons that was to be taken along.

The Prop Department was kept busy earning out the thousands of items to be used as properties in the location scenes. The enormous amount of paraphernalia included 5,000 pairs of sandals for Montezuma's warriors, 5,000 Aztec lances, 6,000 shields, 400 cross-bones, an early model fountain pen, an hour glass, and a pair of 16th Century barber shears—plus wardrobe for the 19,500 *castos* who appeared in the film, as well as costumes for the leading and supporting players.

A thousand extra lances and shields were made to guard against loss or possible theft, but the Indians were so careful with their props that in all the time the company was in Mexico, only two lances were lost, and those through homicide. The lances weighed a total of 12 tons, while the 6,000 shields weighed eight tons. All of this equipment, along with tens of thousands of other items, was packed into a special train of eight boxcars to await the order to start rolling.

An incredible amount of paper work was required to move the company of 200 actors and technicians to Mexico. Each of the thousands of items of equipment, including everything from a complete dry cleaning plant to the sword worn by Tyrone Power, had to go through customs. It was necessary to make 32 copies of the customs list—18 in English and 14 in Spanish.

Early in November, 1946, the special

train, packed full of varied cargo, pulled out of Los Angeles bound for Mexico City. Ahead were special refrigerator units to preserve the delicate Technicolor film from the scorching tropical climate that was to be encountered.

At Mexico City, the equipment had to be taken off the train and loaded onto trucks, as there were no rail facilities from that point on. A fleet of 50 trucks carried the equipment 350 miles to Merida, an additional 300 miles from Merida to Uruapan, 200 miles from Uruapan to Acapulco, and finally 650 miles back to Mexico City.

Lights! Camera! Action!

When the company arrived at each location, the equipment had to be unloaded, lights and reflectors unpacked, and the cameras made ready for shooting. Then arose the problem of raising spears and shields to four thousand Indians, none of whom had ever seen a motion picture, let alone appeared in one. For one scene near Uruapan, the prop men started before daybreak, using candles and lanterns for illumination. They used a distribution system worked out at the studio. The breech cloths worn by the Indians had been made up in five different colors—yellow, red, brown, green and white. The color of the breech cloth determined the color and design of warriors' shields to be used. The Indians had been divided into five groups of 800, with each group wearing a particular color of cloth issued by the Wardrobe Department. Then, for example, the men wearing red breech cloths marched past and were given their particular color of shields and spears—after which the next group followed immediately. In exactly three hours, the entire four thousand had been fitted out to re-

present Montezuma's forces on the march to meet the army of Cortez.

Since no extras were taken along from Hollywood, the Caring Department relied on local Mexicans and Indians for talent in the crowd scenes. More than 19,500 of these *castos* appeared before the cameras with as many as 4,500 taking part in one sequence staged at the edge of Panzacán's lava beds.

An immense canteen was set up to feed not only the Hollywood company but the *castos* as well. A total of 205,000 lunches were served during the 80 days of actual shooting. These lunches were transported by truck over distances up to 40 miles, with as many as half a dozen trucks being required for a single day's feeding.

During the three and a half months in Mexico, the company filmed scenes in five Indian villages where the inhabitants had never seen a statue, much less a movie camera. The natives co-operated perfectly, however, permitting the cast and crew to go about their duties and even maintaining complete silence while the cameras were rolling. The company worked on 80 different sets in Mexico which, together with 20 built at the studio for the filming of interiors, brought the total up to 100.

One of the most lively settings was the camp of Cortez built within sight of the unsmoldering volcano. It took 400 workers two months to construct a mammoth Aztec temple, 60 bars of various shapes and sizes, and even a graveyard marked by 75 crosses. When the company left Uruapan, this village was taken over by a tribe of Indians to replace the houses they lost when the lava from Panzacán overran their village.

Captain Ponce de León had one of the

(Continued on Page 103)



(Left) The conquering army of Cortez marches toward the stronghold of Aztec chieftain Montezuma, while in angry volcano Popocatepetl belches smoke and fire into the sky. A scene filmed in Mexico for "Captain From Castile." (Right) A Twentieth Century-Fox location camera crew at Acapulco, Mexico, records a Technicolor scene of Tyrone Power and co-star Jean Peters in a bit of action from "Captain From Castile." Directors of Cinematography on the film were Charles E. Clarke, A.S.C. and Amber Arling, A.C.



Academy Award Nominations For Best Cinematography of '47

BLACK-AND-WHITE

"The Ghost and Mrs. Muir," (20th Century-Fox) with Charles Lang, Jr., A. S. C., as Director of Photography.

"Great Expectations," (J. A. Rank-UI), with Guy Green as Director of Photography.

"Green Dolphin Street," (Metro-Goldwyn-Mayer) with George Folsey, A. S. C., as Director of Photography.

COLOR

"Black Narcissus," (J. A. Rank-UI) with Jack Cardiff, A. S. C., as Director of Photography.

"Life With Father," (Warner Brothers) with Peverell Marley, A. S. C., and William V. Skall, A. S. C., Directors of Photography.

"Mother Wore Tights," (20th Century-Fox) with Harry Jackson, A. S. C., as Director of Photography.

THE best in motion picture photography for feature productions released in the United States during 1947 was selected by members of the American Society of Cinematographers and Directors of Photography in the Hollywood studios, with the results as listed above.

The three best candidates are now under consideration by the 2,000 mem-

bers of the Academy of Motion Picture Arts and Sciences, who will vote for the one production the majority feels most outstanding in the field of cinematography. Winners will be announced—along with the best in other branches of creative motion picture production—at the gala annual Academy Award presentation program at the Shrine Auditorium, Los Angeles, March 30th, 1948.

The three productions cited for outstanding cinematography for 1947 in both black-and-white and color were selected by the top craftsmen in motion picture photography, and the Directors of Photography concerned have been highly honored for their accomplishments. Although only one winner in each class can be voted by the Academy membership, those who reached the finish with their



Left: Charles Lang, Jr., A. S. C., observes Bette Davis running the camera on set of "The Ghost and Mrs. Muir." Right background, Peverell Marley, A. S. C. (left) and William V. Skall, A. S. C. at right of camera, are ready for William Powell and Irene Dunne to rehearse a shot for "Life With Father."



At left, George Fisher, A. S. C., nominated for his Photographic Direction of "Essex, Dolphin Street." Gay Green is shown at his camera at right. Green was nominated for Direction of Photography of "Great Expectations."

achievements must be justly posed of their work.

The international complexion of the Academy Award nominations is clearly shown by the nominations of two British-made productions: "Black Narcissus," photographed in color by Jack Cardiff, A. S. C., and "Great Expectations," with Gay Green as Director of Photography.

Both were J. Arthur Rank features released by Universal-International in the United States.

Special Photographic Effects

Finalists for outstanding photographic effects of 1947 include:

Cecil B. De Mille's "Unconquered," for Paramount (visual: Farciot Edouart, A.

S. C.; Devereux Jennings, A. S. C.; Gordon Jennings, A. S. C.; Wallace Kelley, A. S. C.; Paul Lerpae, A. S. C., audible; George Dumon.)

Metro-Goldwyn-Mayer's "Green Dolphin Street" (visual: Malcolm Brown, Cedric Gibbons, A. Arnold Gillespie, Donald Jahraus, Warren Newcombe, audible: Douglas Shearer).



Left: Nasty Jackson, A. S. C., behind his Technicolor camera on the set for "Mother Wore Tights," with Director Walter Lang seated with script in foreground. Right: Jack Cardiff, A. S. C., under the hood of the Technicolor camera for a scene for "Black Narcissus."



Ted Tetzlaff, A.S.C., on a high boom for shot of "The Window" in New York

Motion Picture Photographer to Director

By EZRA GOODMAN

TED TETZLAFF, A.S.C., one of Hollywood's foremost cinematographers who recently turned to directing, is in New York filming "The Window," a movie chase mystery. This is the first picture in recent years to be filmed in its entirety in the East. Other films, like "Boomerang," "Kiss of Death," and "Naked City," were made partly there and partly in Hollywood. "The Window," under Fredric Ullman, Jr.'s supervision, was scheduled to be in production in New York for seven weeks. Five weeks of shooting were to be done in midtown Manhattan on actual locations and two weeks at the RKO-Pathé studio at 106th Street and Park Avenue where the cutting, sound and music recording were also to be completed.

Tetzlaff, tall and dapper, who is sufficiently photogenic to be a leading man in one of his own films, was renowned as a glamour photographer of women be-

fore becoming a director. He was Casole Lombardi's cameraman, and also leased Ruth Chatterton, Jean Arthur, Dorothy Lamour, Veronica Lake, Dorothy McGuire, Ingrid Bergman and Bette Hays worth. Today Tetzlaff has forsaken glamour for directional realism. He believes that glamour is gradually going by the board in the contemporary, realistic world.

"I think the day of the beautiful, gorgeous creature on the screen has passed," said Tetzlaff. "The public does not want to see pretty, sticky faces anymore. Moviegoers would rather look at interesting faces than at pretty ones. Pretty girls are a dime a dozen. There are no longer any rules about women's faces in pictures, except that they should not be too unphotogenic. What counts is personality and acting ability more than looks. Put two seemingly attractive people side by side and one will speak to you while the other

will just die on the screen.

"Flaws in a person's appearance can be straightened out without much trouble. Teeth can be fixed and all kinds of defects. Even the most glamorous stars have a good side and a bad side to their faces. Casole Lombardi, for example, had a large jaw and every angle and expression had to be watched in the camera.

"So-called 'glamour' photography is no different from any other kind of photography. Any first-class cameraman can do it. It means simply that the cameraman concentrates his camera on the feminine star of the film to the neglect of the other players and often at the expense of the picture as a whole. I always had my doubts about such photography. A studio usually has a large investment in its top glamour girls. As they mature and grow older this investment has to be pro-

(Continued on Page 102)



The camera boom dropped to street level (left) to photograph the tumbling beam sequences on the right

FOR many years, studios have attempted various methods of securing stills during actual shooting on sets. Such a procedure would prove a time-saver in production, eliminating the delays occasioned by specially posing stills after a scene is completed by the motion picture camera. During the past decade, when the speed of film has been considerably increased, studios have turned to candid cameras of the Leica type, or Roliflexes, to secure dramatic stills while the motion picture camera was running, or during final rehearsals.

Such still shots were and are made generally without flash bulbs, as the latter would register on one or more frames of the motion picture negative or greatly disturb the players during a scene. But when low key lighting is employed by the Director of Photography, the non-flashbulb still camera cannot be used due to the low light levels.

Cognizant of this problem as a Director of Photography, Joseph Walker, A. S. C., set to work to devise a method which would allow the shooting of stills during the actual filming of a production. His attack was utilization of electronic light as a quick flash source synchronized with both the motion picture and still camera shutters to photograph the still while the

ELECTRONIC FLASH FOR STILL EXPOSURES DURING SHOOTING

motion picture shutter was closed momentarily between frames.

The device, first successfully used by Walker on the Columbia production of "The Man of Milne," consists of a commutator which is easily attached to the synchronous motor on the motion picture camera. It is adjusted so that it can only make contact when the motion picture camera shutter is closed.

A wire connects the motion picture camera commutator with the electronic flash light mounted on a stand in proper position to light the players, and the still camera operated by the photographer. When the latter wishes to make a still, he presses the camera button, and the still

shutter opens at the same instant of the electronic flash within a fraction of a second of the button pressing when the motion picture camera shutter is closed.

The electronic flash source is particularly suitable as it has a very fast flash of 1/4,000 of a second, and hence is more easily synchronized with the closed motion picture camera shutter than regulation flash bulbs which have a much longer peak of illumination and which might carry flash over onto the frames of the motion picture negative. Another favorable factor is that it can be used over and over without replacement, and the still photographer can make his pictures as fast as he can switch a new negative into his camera.

The electronic flash device also has a limited amount of noise in comparison to the flash bulbs, and has proven less distracting to the players photographed. Walker points out that the device is especially valuable for action shots in the studio where the scenes are in low key. In such a situation, the still photographer was at a disadvantage as there was not sufficient light to secure action stills. However, with the electronic light, the still photographer can bring it up to as hot an intensity as required—at such as 500 to 1,500 foot candles—even though for the motion picture is down as low as 100 foot candles or less. Walker stated that the device enables the still man to secure full color transparencies of action scenes through ability to regulate the amount of light required.

Walker does not anticipate that his invention will be widely employed by the studios. He points out that the device will be best for interior action shots, fights, etc., which are normally hard to re-pose or light for stills after a scene is completed. But most favorable factors include economy in making stills during filming and the ability to obtain action and unusual stills that would otherwise be unobtainable.

Walker is one of the leading inventors among the members of the A. S. C. In addition to his top ranking position as a Director of Photography for many years, he has designed and invented many valuable devices for motion picture camera, and in the radio and electronics fields.



Joseph Walker, A. S. C., points to commutator installed on motion picture camera which allows synchronization of still camera flash when film camera shutter is closed between frames.

14 AMERICAN STANDARDS FOR MOTION PICTURES APPROVED IN 1947

(The following is the report of C. R. Kern, chairman of the American Standards Association Section Committee on Standards for Motion Pictures. Z22 Adoption of these standards by ASA is the result of extensive work and investigation by the Society of Motion Picture Engineers, which closely cooperates with ASA. Acceptance of these standards by ASA is preliminary to their acceptance as international standards by the International Standards Organization of the United Nations. This standardization, according to S.M.P.E. engineering vice president John A. Munter, effects a great saving of money for the motion picture industry by simplifying production and distribution of equipment.)

DURING the year 1947, fourteen American Standards were approved in the field of motion pictures. Of these, the following three were reaffirmed from previous Z22 standards with only editorial changes:

Z22 10—Emulsion Position in Projector for Direct Front Projection of 16-Millimeter Silent Motion Picture Film

Z22 16—Emulsion and Sound Record Positions in Projector for Direct Front Projection of 16-Millimeter Sound Motion Picture Film

Z22 22—Emulsion Position in Projector for Direct Front Projection of 8-Millimeter Silent Motion Picture Film

Although the two 16-millimeter emulsion position standards (Z22 10 and Z22 16) were unanimously reaffirmed with only editorial changes, reconsideration was subsequently requested by Mr. K. F. Abeel, representing the General Electric Company. Since several other members who had voted for reaffirmation joined Mr. Abeel in asking for reconsideration, the Chairman appointed the following subcommittee to prepare further analysis of 16-millimeter photographing and printing practices for consideration of the entire Committee: A. W. Cook, Chairman, K. F. Abeel, M. C. Busnel, O. Sandvik and E. Schuch.

The four following perforating standards were recommended and modified in their methods of dimensioning so as to be more useful in actual practice:

Z22 5—Cutting and Perforating Dimensions for 16-Millimeter Silent Motion Picture—Negative and Positive Raw Stock

Z22 13—Cutting and Perforating Dimensions for 16-Millimeter

Sound Motion Picture Negative and Positive Raw Stock

Z22 17—Cutting and Perforating Dimensions for 8-Millimeter Motion Picture Negative and Positive Raw Stock

Z22 36—Cutting and Perforating Dimensions for 35-Millimeter Motion Picture Positive Raw Stock

The principal changes in the above standards consisted of showing dimensions as measured from the edges of sprocket holes rather than from center lines.

In reviewing the 35-Millimeter Projector Sprocket Specification, it was found desirable to further study the sprocket diameter, which had been standard since 1910. In the supposed edition, Z22 35-1947, 16-Tooth 35-Millimeter Motion Picture Projector Sprockets, this dimension has been changed to 0.945 in. (from 0.945 in.) to reduce film wear.

The standard for photographic density Z22 27 was revised to take advantage of the more detailed standard developed for still photography Z38 25-1946.

Two new standards on camera and projector apertures were based on corresponding Z52 war standards.

Z22 59—Photographing Aperture of 35-Millimeter Sound Motion Picture Camera

Z22 58—Projector Projection Aperture of 35-Millimeter Sound Motion Picture Projector

Film Nomenclature Standard Z22 56-1947 and 16-Millimeter Base Track Test Film Z22 57 1947 were also taken from Z52 war standards without change. The new standard Z22 55-1947, 35-Millimeter Sound Motion Picture Release Prints, is essentially a statement of current American practice in the preparation of 35-Millimeter motion picture film in 2000 ft lengths for distribution to theatres.

Shortly after the Screen Size Standard Z22 29-1946 was adopted the objection was raised that it was not clear as to whether or not the dimensions included the entire screen or only the useful area. Consequently the Chairman asked the Motion Picture Research Council to make a proposal for revision which would clarify this point.

The following nine proposed standards on 35-millimeter test films were prepared by the Motion Picture Research Council and submitted by letter ballot to members of the Z22 Committee:

Z22 60—Theatre Sound Test Film for 35-Millimeter Motion Picture Sound Reproducing Systems

Z22 61—Service Type Sound Focusing Test Film for 35-Millimeter Motion Picture Sound Reproducing Systems

Z22 62—Laboratory-Type Sound Focusing Test Film for 35-Millimeter Motion Picture Sound Reproducing Systems

Z22 63—Service-Type Multiframe Test Film for 35-Millimeter Motion Picture Sound Reproducing Systems

Z22 64—Laboratory-Type Multiframe Test Film for 35-Millimeter Motion Picture Sound Reproducing Systems

Z22 65—Service-Type Scanning Beam Uniformity Test Film for 35-Millimeter Motion Picture Sound Reproducing Systems

Z22 66—Laboratory-Type Scanning Beam Uniformity Test Film for 35-Millimeter Motion Picture Sound Reproducing Systems

Z22 67—1000 Cycle Behaving Test Film for 35-Millimeter Motion Picture Sound Reproducing Systems

Z22 68—Base Track Test Film for 35-Millimeter Motion Picture Sound Reproducing Systems

Each of these proposals covers a test film which is in general use in this country.

Two proposed standards for dimensions of 300-mil push-pull sound tracks were also submitted by the Motion Picture Research Council. Since these proposals did not include references the Chairman appointed the following committee to prepare revised proposals conforming to other sound track standards: G. B. Crane, Chairman, M. C. Busnel, W. F. Kelley, L. L. Ryder, and W. C. Miller.

The following 15 standards were referred to the Society of Motion Picture Engineers for revision on November 3, 1945:

Z22 7—Camera Aperture for 16-mm Silent Motion Picture Film

Z22 8—Projector Aperture for 16-mm Silent Motion Picture Film

Z22 13—Camera Aperture for 16-

(Continued on Page 90)

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HOLLYWOOD

A New Light Source For Motion Picture And Television Studio Lighting

By D. W. PRIDEAUX

(Lamp Department, General Electric Company, Los Angeles)

HOLLYWOOD cameramen and electrical men have been asking for years for a new light source which would overcome the undesirable characteristics of present light sources. The ideal light, these groups would, would have the desirable photographic characteristics of the carbon arc, with the simplicity, reliability, cleanliness, and quietness of the incandescent lamp.

An ideal light source should provide a cooler light, should be suitable for use with all types of color films as well as black and white without the use of color-correcting filters. Such a source should be efficient and long lived. A source seeming to have these desirable characteristics has resulted from General Electric research work started before the war and carried

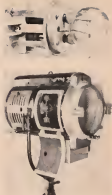
on a successful conclusion by their affiliates in Britain during the war.

The research was done in the field of mercury arcs since it seemed most promising in overcoming of objections to present sources. Mercury arcs are

- 1 Relatively high in efficiency as conversion of electrical energy into light
- 2 Relatively low in heat radiation
- 3 Long lived
- 4 Silent in operation
- 5 Clean

Their use in the field of motion picture photography has been limited by these factors:

- 1 The color quality of the light produced was not suited to color photography and, in fact, was not so

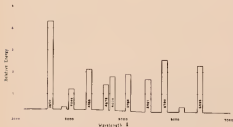


(Above) (Top) Experimental construction of a compact warm lamp. (Below) Experimental housing to protect lamp for quick start by switching power.

good as desired for black and white photography.

- 2 The shape and dimensions of the sources were much larger than desirable, and they did not provide hard light.
- 3 The warm-up time of a cold lamp and the restarting time of a hot lamp were excessive.
- 4 The maximum wattage was limited to a value entirely too low to serve many of the lighting needs of the motion picture studio.

While General Electric lamp research in America during the war was on assigned projects, their British associates worked on this source in connection with an assigned war project. The British Thomson-Houston Company, Ltd. lamp in a 5-hilowatt arc is illustrated in Figure 1. Photographs of descriptions of the American lamp are not available at this writing since it is undergoing further improvements. The British lamp, however, was exhibited, lighted, and discussed by General Electric engineers before an interested audience at the Academy Theatre last September 30. Also a Technicolor test film, exposed in Britain, showing comparisons between the new mercury lamp and carbon arc was screened. Comments from the audience indicated the color of the light source was quite satisfactory to most. Commenters have voiced the comment that the skin tones in shown



Spectral distribution of radiation after sodium has been added to the mercury arc lamp.

by this film seen better under the new lamp.

The lamp in the 5 kilowatt size, about as big as an orange, has a quartz bulb. In the center of the bulb and spaced close together, perhaps up to 10 millimeters apart, are massive tungsten electrodes. The light source then is quite compact and somewhat spherical in shape. The advantages of this size and shape are immediately apparent, not only for motion picture sets but for projection and other uses as well.

The close spacing of electrodes and the bulb size carefully chosen small enough to assure a relatively high operating pressure, provides a source brightness of approximately 100,000 candlepower per square centimeter. The lamps are cooled by natural convection currents and do not require forced cooling. Developmental lamps are reported to have given brightness values which are higher than those obtained in the high intensity carbon arcs.

The color of light from ordinary mercury arcs is well known. The radiations emitted are not continuous as from an incandescent lamp or carbon arc, but rather in four principal bands with red lacking almost entirely. While some improvement in color quality is achieved by the same technique used to obtain a source of high brightness, the major improvement is obtained by the addition of certain metallic vapors to the mercury. That these provide the red radiation and fill in the gap in the blue green of the mercury spectrum was known and done both here and abroad a number of years ago. At that time the developments did not appear promising due to a loss in luminous efficiency. When cadmium is introduced into the new type of lamp, there is a considerable improvement in color, and it is achieved at an almost negligible loss in efficiency. Figure 2 illustrates the



Three color charts photographed on panchromatic film when illuminated by: left, mercury cadmium lamp; center, mercury arc lamp; and right, tungsten filament lamp. The left hand side of the charts includes colors of the spectrum ranging from red at top to violet at bottom. The right hand side consists of neutral patches in shades to match the visual luminosity of the adjacent color.

spectrum of a 5 kilowatt mercury cadmium lamp.

The new mercury cadmium lamp normally produces 45 to 55 lumens per watt with the light output falling to about 75 percent of its initial value at the end of its life. Practical life in these types of service should be quite satisfactory, the lamps probably being removed from service before burnout because of gradual light depreciation.

Sets are normally supplied with 115-

(Continued on Page 100)

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AMONG THE MOVIE CLUBS

Milwaukee Amateur

Fifth annual Gala Show of the Amateur Movie Society of Milwaukee will be held at the Shoreland auditorium on evening of April 2nd, with Gene Millman as managing director of the event.

At a recent meeting, miniature "Oscars" and prizes were presented to winners at the annual club contest for 1947 in both the 16 mm and 8 mm divisions. Walter Chapelle nabbed first honors in the 16 mm class for his "Blue Horizon", with second going to the William Rheingans for "The Mugs, Carpet," and third to Mrs. Erna Nadelmeyer for "As the Spirit Moves Us."

Mrs. DeLyia Moring won first place in the 8 mm. division for her "No Soap," with Joseph Salerno second with "Three Fishermen," and Mackey J. Brady hitting third spot for her "Torchies." Mrs. Moring was also presented with the plaque in recognition of her record number of short showings. Looks like the gala are giving the fellows plenty of competition around that Milwaukee club!

At the February 11th meeting, held at the Red Arrow Club, program consisted of a group of A. C. L. prize winning films, survey of new products on the market, correct exposure demonstration by John Bidder, and film, "Scouting Camp Activities," which was photographed for the Racine Scout Council.

Brooklyn Amateur

Demonstration and film on the Zoom lens featured the February 6th meeting of the Brooklyn Amateur Cine Club, held at Neighborhood Club. Film program for meeting of January 23rd comprised "Good Earth," by Mrs. B. Seidenfeld, "Green Gold and In Our Garden," by Mildred Caldwell of Los Angeles Cinema Club, "My Home Town," by Burton Radick, "Sunset Lake," by Charles Ross, and "Memories of 1947," by Horace Guthman.

Lummas Camera

E. Lindheimer was elected leader of the movie group of the Lummas Camera Club, composed of employers of the Lummas Company, New York City. At meeting set for February 3rd, the movie section discussed plans for an early film contest. Utah Tiao and Bob Beck were winners in the "How I Spend the Weekend" contest.

Alhambra La Casa

Regular monthly meeting of the La Casa Movie Club of Alhambra, Calif., was held in the YMCA building on evening of February 16th. Film program was "The Call of the Open Road," presented by Dr. Leslie A. Stuart.

New York Eight

Combination of revivals and new films composed the film program of the January 19th meeting of New York BMM club, held at the Hotel Pennsylvania, New York City. Pictures included "Lake Placid," by Joseph J. Hanley, "Two Kids and a Pup," by Joseph Hollywood, "Vanishing Act," and "Tender Friendship," by Tatsuchi Okamoto of Japan, "Conducted Tour," by Helen Loeffler, and "It's All Over," by Terry Manos.

Annual Gala Night of New York Eight will be held on evening of May 14th at the Hotel Pennsylvania.

Bay State

Bay State Cine Club has been organized in Boston, and is currently conducting its annual membership drive in that city. Meetings will be held on second Thursday of each month at 18 Olive Street, and those interested in the Boston district are invited to attend.

Charles Carbonaro is the president, and early club activities include the producing of a short comedy at meetings, in addition to programs of amateur films, lectures and instructional talks.

Utah Cine Arts

LeRoy Hansen heads the Utah Cine Arts Club of Salt Lake City as president for the ensuing year, with Helen Christensen, vice president, J. F. McClement, treasurer, and Virginia Smith, secretary.

Dr. C. Elmer Barrett provided a lecture and demonstration on composition at the February 18th meeting, with film program including a 16 mm film by William Langton, and Fantasies of Form and Color, by Al Londoner.

Washington Cinematographers

Films featured at the February 16th meeting of Washington Society of Amateur Cinematographers, Washington, D. C., included "Whispering Pines," by E. C. Mernitz, "Down Mexico Way," by John E. Oliveira, "Army Show," by Al Bodwell, and "Three Spring Gardens," by Hazel M. Johnson. More than 120 members and guests attended. Annual banquet of WSAC will be held on May 25th, according to plans of officers.

San Francisco Cinema

Extensive film program for the February 17th meeting of the Cinema Club of San Francisco, held at the Women's City Club, included "Missions of California," by Felix McGuire, "Mysteries of Plant Life," and "Southern Obituaries," through courtesy of Standard Oil Co., "Tournament of Roses," by Lou Fernin, and "Mammoth Lakes Country," by Ed Sargeant.

Long Beach Cinema

Annual installation dinner dance of Long Beach Cinema Club was held at Masonic Temple, Long Beach, Calif., on evening of January 10th, with Julian Hunt installing the following officers: Bruce Ramsey, president, Howard Dent, first vice president, Joseph Socklass, second vice president, Warren Nash, secretary, and Reuben Eubank, treasurer.

Winners in the annual club contest were: Forrest Kellogg, first in 16 mm general class with "Yellowstone," Leonard Genshin, winner in 16 mm scenario class with "Shining Star," Warren Nash, first in 8 mm general class with "Timberline Trails," and Jack Lloyd, first in 8 mm scenario division with "Shining Star." Kellogg was presented with the Past President's Trophy by Warren Nash for greatest achievement during 1947 for his prize winner, "Yellowstone," and two other outstanding pictures of the year.

Philadelphia Cinema

Regular monthly meeting of Philadelphia Cinema Club was held on February 10th at the Franklin Institute, with the U. S. Signal Corps film, "The Seiwell Road," highlighting the film program. In addition, "The Family Album," from General Electric, was shown.

At a recent meeting, Dr. Edward Cherge of Paris, representing the Amateur Cinema Group of France, was a guest. He disclosed that the amateur clubs of France publish their own magazine under title of Cinema d'Amateur Français, and then exhibited one of his own movies in color.

New York Metropolitan

Films for the 1948 novice contest were screened for members voting at the February 19th meeting of the Metropolitan Motion Picture Club of New York City held at the Hotel Pennsylvania. Postcard entries were received, including two from new members. Prizes of \$50, \$30, and \$20 were donated by Harry Groel.

Picture America

According to a survey of foreign tour or preferences made by Thos. Cook & Son, the famous travel agency, shopping for cameras is one of the most popular activities when foreigners reach the United States. With their camera, the agency says visitors like to make records of the "Seven Wonder Areas" in the United States. These areas aren't necessarily scenic or part of our national park system. They are: The Cities of New York, Washington, Boston, Detroit, Chicago, San Francisco, and Los Angeles.

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4. Microphone or phonograph can be attached to permit addition or "mixing" of voice or music.
5. Threading the film, whether sound or silent, is almost as easy as with a silent projector.
6. Thread light (luminescent) sprockets and "gate" so that film can be threaded without use of room lights.
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8. By means of handy tilting adjustment knob, it's easy to line up projection beam with center of screen.
9. Simple "click" engages rewind mechanism for fast, smooth rewinding of film after reel has been projected.
10. Reel crans are detachable. They pack snugly in projector case and can be attached to the machine in a few seconds.
11. "FS-10-N" accepts reels through the 2000-foot size (1600-foot reel shown)—nearly an hour of sound movies!
12. Lamphouse cover can be quickly removed for inspection of lamp or cleaning of reflector.

Kodak

"AMERICANS AT HOME"

Documentary Series In Color

By CHARLES LORING

THE documentary film has not yet come into its own in America. As a nation of scurrying consumers, we rely almost entirely upon the newspaper headline (with its adjacent comic strip) and the radio newscast (with its companion soap operas) to keep us in touch with the social issues of modern life. The documentary film, on the other hand, despite its limitless potentiality as a medium of graphic journalism, has been more or less ignored. It is true that the "March of Time" and "This Is America" series have been very well received by the theatre-going public, along with a few documentary masterpieces like "The River" and "The Plow That Broke the Plains"—but, by and large, we have lagged far behind England and other European countries in the production of films designed to help us know ourselves better as a nation.

This being the case, it is particularly significant that there is now being released under the general title of "Americans at Home" a series of top-notch 16 mm. color documentary films worthy to be seen and appreciated by every citizen of these 48 states. The series, produced for the Ford Motor Company by Transilco, Incorporated, consists of three subjects:

"Men of Gloucester," "Pueblo Boy," and "Southern Highlanders."

"Americans at Home" was conceived as a public service project, with the assumption that the average American is interested in knowing more about himself and his neighbors. It sought to point out that the "American Way of Life" is not a single standardized set of norms, but actually many ways of life which vary widely with the geographical location, ancestry and provincial customs of the many separate groups of citizens who make up a united America. It aimed to show that within our national borders are ethnic groups whose cultures, customs, and even languages are so different that they might very well exist on separate continents, and yet they are Americans all—and it is their very differences that form the basis of our strength and vigor as a nation.

Before the Cameras Turned

The most difficult problem in planning such a series of films was that of selectivity. During the initial story conferences, everyone with a hand in the production came up with suggestions naming this or that interesting village, town, city or region as being especially film worthy. In order to narrow the field down

to practical limits, each proposed subject was analyzed from the triple viewpoint of geography, history and people. Of the three, people was deemed most important, and so it was decided that even the most spectacular environment should be subordinated to the human element within it.

The locales chosen for the first three films in the series varied widely in geography, but were quite similar in other respects. Gloucester, the Southern Highlands, and the Rio Grande country of the Pueblo Indians had in common interesting scenery, people and customs—but more than that, each had its roots in early American history. The Indians, of course, were centuries ahead of the others, but Gloucester was founded in 1610, and the Highlands of the South were settled in 1750.

Research was of prime importance in the scripting of the three films, and in each case the story line evolved only after extensive "on the spot" investigation of the subject. The director and writer spent two weeks in Gloucester together—where the writer interviewed nearly 100 individuals informally, listening to colloquial speech, sounding out local customs, learning the techniques of commercial



(Left) Cameraman Wilfred Vogel and Director Lawrence Madson (seated at right) line up a scene in the Gloucester shipyard for the central documentary, "Men of Gloucester." At right the camera frames a shot of a Gloucester fishing schooner. Highpoint of the film as a glowing camera assistant of a merchant fishing schooner. Skillfully written narration and musical score add materially to audience interest.

fishing plus the nature of life aboard a fishing boat, and even delving into local politics. The director combed the annals of the town, scanned the shoreline, and clambered over wooden boats and wharfs in search of interesting character types and camera angles.

Back at their respective desks, writer and director then compared notes and exchanged ideas so that both were thoroughly acquainted with the possibilities as well as the problems presented by the location. From three conferences and their combined notes, the writer prepared a 10,000 word summary of impressions to be used as a working basis for the shooting script. This procedure proved so satisfactory, that it was repeated in the preparation of the Pueblo and Southern Highlanders films.

"Men of Gloucester"

Gloucester, Massachusetts, the locale of the first film produced for the series, is a colorful town located on an island known as Cape Ann, a few miles north of Boston. It is built on a series of hills surrounding an excellent harbor, and fishing is its main industry. Each year, the town's 750 vessels bring in a catch of 200,000, 000 pounds of fish for the tables of Americans.

Against this surf-washed backdrop, "Men of Gloucester" tells a simple story of salty, rugged folk who draw their sustenance from the sea. By means of dramatic *foot person* narration and camera treatment, we see the town as it looks to a native son returning after an absence of many years. There is a quality of nostalgic reminiscence to the film as it portrays the everyday lives of the fishermen. We are lulled by the charm of the sleepy little village, we are stimulated by the vig-

orous sweep of a mackerel fishing excursion, we wait in dreadful suspense with the waves on shore for the men to come back from the storm-tossed sea, we marvel about as the gentry of the St. Peter's Festival as the fishfolk pay homage to their patron saint. It is all very colorful and very moving and very American.

The filming of "Gloucester" gave rise to a number of photographic problems, not the least of which was the shooting of the interior of a fish filling plant showing corners and gables at work. Lights had to be suspended from plumbing near the ceiling, cable lay in several inches of slimy fish gurry, and the camera tripod had to be set up on a slippery platform with the legs straddling the conveyor belt which carried a stream of reddish to the curing tables.

The usual camera problems arose in the handling of the non-professional cast of "actors." During filming of the St. Peter's Festival parade, a certain small but highly energetic youngster kept niggling along with the camera, running in and out of every scene and generally complicating matters. Along the parade route, one of the crew dropped into a soda fountain deposited a dollar with the proprietor, and instructed him to dole out nickels in the form of ice cream cones to a certain little monster who would be brought into the place in the next five minutes. The lad was produced and the parade was shot in peace. The dollar was charged off to "talent fees."

Several difficult problems were encountered during the filming of the mackerel fishing sequence, which is the dramatic highpoint of the film. First was the undesirable fact that the camera crew was vulnerable to sea-sickness. Then, too, the Santa Maria's sleeping facilities were

taxed to capacity by her complement of sailors and fishermen, so that the camera crew had to sleep on the galley deck, on the mess tables and in the pilot house snatching forty winks when they really needed sound rest.

Weather conditions compelled the film crew to make four consecutive trips on the Santa Maria in order to complete the job. On the first trip, the ship plowed through a rough sea all night and by daylight was moving in a thick fog. The lookout spotted mackerel through the murky light of dawn and a liner catch was aboard before the fog lifted. The footage shot on that trip added up to exactly zero. Storms and heavy seas also cancelled the second try for the camera men, although the trip was otherwise successful.

Most of the usable footage for the sequence was recorded on the third trip. The rolling of the boat in swells gave the cameraman horizon trouble, and an assistant who prowled around the Santa Maria in a dory got some dizzying effects with a hand-held camera. The cameraman, minus his crew, went along on the fourth voyage to get the remaining film in shoes. During the brief period when the ship's crew was actually hauling in a catch of mackerel, the pace was so fast that there was no chance for re-enactment or retakes. The cameraman had his exposure meter at almost constant use, wrestling with the ever-changing light and the highlights on the ocean's surface which produced areas of contrast far beyond the ken of the Kodachrome emulsion. Spray from the crashing waves proved another serious handicap for the camera crew.

"Pueblo Boy"

While shooting sequences for the sec-



(Left): Mexican, an aged Pueblo Indian, explains to Meeks his young son, the hero of the mythic story *Wapiti Boy* in a scene from "Pueblo Boy." (Right): Rugged New England fishermen haul in a net full of fish as part of the action of "Men of Gloucester." Both films are parts of the "American of Roma" series, a group of 15mm color documentary films produced for the Radio-Motion-Gemmy by Traveler Incorporated.

and film in the series, the *Transform* camera crew worked in villages of the Pueblo Indians scattered throughout the Rio Grande Valley of New Mexico. Here the most ticklish problem was one of diplomacy, and the crew comradely faced the possibility of losing native friends and incuring the wrath of their village neighbors by making an indiscreet shot. Certain buildings and grounds of each village are held sacred in Pueblo spirit worship, and the filming of such sanctuaries would have been a serious violation of spiritual law. The director, somewhat hindered by language difficulties, wrote out of his way to explain his cinematic intentions to the pueblo authorities before shooting each sequence.

It was difficult at first to get the complete co-operation of the Indians due to the fact that they were used to Hollywood production companies whose budgets permitted higher guarantees than those offered by a documentary budget. There was a good deal of discussion about *transform* before the *peano-pepe* was finally passed.

Briefly outlined, the story of "Pueblo Boy" deals with Virman, an aged Indian who is instructing his young son, Moses, in the customs of the Pueblo tribe. There are flashbacks into the historical lore of the tribe, interesting shots of the Pueblo architecture, and a colorful sequence of the ritual Hoop Dance. The climax of the film shows the young boy dancing in the street parade of the annual Indian Ceremonial Festival at Gallup, New Mexico.

The extreme desert heat made the shooting of "Pueblo Boy" very difficult for cast and crew alike. Repeated *take* under the hot sun sometimes caused air down strikes among the actors, but breaks for cold soft drinks nearly always resulted in a perfect *take*. An ice chest full of soda pop was standard equipment during shooting.

Moses, the young boy in the film, was quietly temperamental, at times go. He had never been away from home, however, and the prospect of going to the Gallup Festival to dance in the street parade fascinated him. Reminders of this promised treat often drew his co-operation when it seemed that he was about to "walk off the set." During the filming of one sequence in the ruins of an abandoned pueblo, the boy was directed to walk through a housework of crumbled adobe cells about three feet high, which symbolized his ancient heritage. Young Moses wasn't much interested in acting that afternoon, and he ad-libbed little side-trips from the charmed walk-on, making things very difficult for the director.

After many *rehearsals* on the scene, cast and crew took a break for soda pop—and when shooting was resumed, the boy was nowhere to be found. The director scanned the ruins and estimated that these

were possibly 140 separate adobe cells in the area, each big enough to conceal a crouching eight-year-old lead player. The crew searched through 95 of the cells before they found Moses peering in the 96th. It took a piece of hard-won silver and an extra round of soda pop to get the "star" back onto the set.

A particularly interesting feature of "Pueblo Boy" is its musical score which features authentic Pueblo chants recorded on the spot by means of a Fairchild recorder. The gasoline-powered generator towed onto the desert to operate the recorder had to be carefully maneuvered downwind of the microphone, or tucked into a cave or behind a knoll so that the noise of the motor would not be picked up. There was the added problem of keeping powdery desert dust and sand out of the delicate sound and camera equipment. Light condensers were generally brilliant, but a clear sky often filled with enormous cumulus clouds in a matter of seconds, forcing the camera crew to grab shots "between clouds."

"Southern Highlanders"

In order to secure authentic footage for a film document of America's hill folk, it was necessary to send a camera crew into the most remote mountain villages of North Carolina, where the natives still sing the Elizabethan ballads of their ancestors and speak somewhat the same dialect of English.

Getting from location to location over sketchy mountain trails with a heavily-laden camera truck was a major problem, as was the lighting of interiors in backwoods schools, churches and homes. In one instance the local utilities co.op strung a 720-watt incandescent 400 feet from the nearest transformer to the "set"—but with the battery of lights connected, the voltmeter wouldn't strain a point over 95 on either side of the stage box. A compromise was reached by running both sides of the circuit and cutting some of the "length" out of the long shots.

The weather also conspired against the camera crew by serving up a prolonged rainy spell that coincided with the first ten days of the shooting schedule. Even on so-called "clear" days, an obstinate haze screened away mountains from the lens and frustrated attempts to portray the mountain man against his incredibly patterned background.

In order to get scenes of the mountain church singing, it was necessary for the director to go through the local "chain of command." He had to interview each of six deacons of the church, explaining the nature of the film to each and getting his approval before passing on to the next. The Sunday on which the shooting was done happened to be the Sunday for the regional minister's monthly visit, and he still owed the congregation a sermon.

Recording of the church singing as well

as of the old mountain ballads was accomplished by means of the Fairchild recorder.

Behind the Production Scene

The professional finish of the *Americans at Home* series reflects the talents of a group of very able technicians. The series was produced by Walter Lowendahl, former assistant producer of M-G-M short subjects, and directed by Lawrence Madi son, former director cameraman with the O.W.I. film division. Director of Photography for the series was Willard Vogel, who was or one time on the M-G-M camera staff.

Barton Rowley Jr., formerly of United Press, wrote the excellent scripts for all three films. Music for "Men of Glass" and "Southern Highlanders" was composed and recorded by Emil Velasco, while Robert Stinger arranged the interesting native musical score for "Pueblo Boy."

All three of the films were photographed principally with Cine Special equipment. Native songs, recorded on location with the Fairchild unit equipped with a synchronous motor, were later re-recorded onto film. The average shooting time on each location was a little over six weeks.

The *Americans at Home* series departs from the established concept of commercial films in that it does not plug the sponsor's product. Aside from a modest sponsor credit in the main and end presentation titles, plus an unobtrusive shot of a Ford car in each of the films, there is no suggestion of commercialism. This fact has enabled the series to be widely distributed in schools throughout the nation.

Men of Gloucester and *Pueblo Boy* received awards in the Films of the World Festival held recently at Chicago's Surf Theatre. The State Department has acquired distribution rights to "Gloucester" and is translating the sound track into 27 foreign languages. It was originally planned to edit one-reel versions of each subject for theatrical release in Technicolor, but the plan had to be shelved due to the difficulty in securing Technicolor print commitments.

The *Americans at Home* series is an exemplary project. It may well mark the beginning of a new era for the documentary film on the American scene.

AnSCO Continues Expansion

AnSCO starts early production on an addition to its factory at Binghamton, N. Y. at cost of \$2,000,000, according to announcement of general manager E. Allan Walford. New plant, expected to be completed within six months, will allow for substantial increase in AnSCO production of color film.



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Right now, get Ansco Triple 8 Pan Reversible Film at your dealer's **Ansco, Binghamton, New York**. A Division of General Anshutz & Film Corporation.

TIPS ON TITLES If you're taking *show-off* children, try spelling out the title in toy wooden blocks. Or get one of the youngsters to scrawl the title on a piece of cardboard with black crayon.

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6. Plan each scene and sequence carefully before shooting.
7. Keep forever in mind the paramount importance of human interest.
8. Take close-ups and more close-ups.
9. Edit critically and carefully.
10. Title all footage where necessary (at least the lead and end titles).
11. Produce the best motion pictures of which you are currently able.
12. Be sure your screen is straight, your projector clean, in focus, and accurately focused.

*From Bulletin of Amateur
Movie Society of Milwaukee*

RCA Victor Slide Projector

RCA Victor announces a new dual purpose slide film and 2x2 slide projector especially designed to give maximum simplicity and convenience of operation for classroom use. Low in price, the model employs neoprene rollers instead of sprockets to prevent film damage.

B&H Official Tours

E. L. Schramm, manager of International Division of Bell & Howell Company, is currently on tour of Central and South America contacting B&H agencies and dealer outlets in 18 countries. He will also make a general survey of the photographic markets for new products in the area.

ANFA Convention Set for New York, April 22-24

Eight annual convention of Allied Non Theatrical Film Association will be held at the Hotel New Yorker, New York City, April 22 to 24th. Jointly with the convention, the third annual 16 mm industry trade show will be held at the same hotel to feature the latest products and developments in 16 mm equipment.

B&L Official Honored

George G. Tschume, manager of photographic lens sales for Bausch & Lomb Optical Company, has been elected first vice president of the American Society of Photogrammetry. Term of office is for one year, after which Tschume will automatically move up to the presidency.

Kodak's Cornell Passes

Stephen B. Cornell, 74, chairman of the board of Canadian Kodak Co. Ltd., died at his Toronto home on February 1st. He had been associated with the Eastman organization more than 49 years, 38 of them with the Canadian company.

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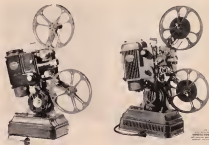
Celebrating the 22nd year of successful operation, S O S Cinema Supply Corporation moves into its own building at 602 West 52nd Street, New York City, on March 1st. The new structure extends through an entire city block, and includes most modern design and appointments for a photographic supply house.

Showroom area of 2,000 square feet has skylight and fenestria windows to insure adequate daylight lighting, while four continuous strips of double 40 watt fluorescent provide night illumination. The shop and factory division on the third floor houses a sound proofed Electronic Laboratory which will be devoted, in part, to theatre television and advanced recording techniques. The new location is but a few minutes to midtown New York and the studios S O S maintains at near-house at 525 West 28th Street, and the chair factory at Irvington, N. J.

Kodak's Billings Retires

Erle M. Billings, advisor of Eastman Kodak's business and technical personnel departments, and widely known in the chemical profession through his prominent service with the American Chemical Society, has retired after 30 years with Kodak.

THE FIRST—AND THE LATEST



At left, is illustration of the first Ampro precision 16 mm. projector model made, a B-1,000, which was recently returned for service to the Ampro factory by Robert Carter of Chicago. Carter purchased the machine 18 years ago and it never required repair or adjustment except for periodic oiling and lamp replacement. The original Ampro 16 mm. projector retailed for \$150, while the new Ampro "Imperial" at right—which utilizes the same basic physical principles of the original model—sells for \$276.



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F-1000	16mm.	100	\$150	16mm. film processed in 10 minutes.	100	10" x 10" x 10"	115V	100	16mm.	100	100
		100	\$150	16mm. film processed in 10 minutes.	100	10" x 10" x 10"	115V	100	16mm.	100	100
		100	\$150	16mm. film processed in 10 minutes.	100	10" x 10" x 10"	115V	100	16mm.	100	100
		100	\$150	16mm. film processed in 10 minutes.	100	10" x 10" x 10"	115V	100	16mm.	100	100
F-1000	35mm.	100	\$150	35mm. film processed in 15 minutes.	100	10" x 10" x 10"	115V	100	35mm.	100	100
		100	\$150	35mm. film processed in 15 minutes.	100	10" x 10" x 10"	115V	100	35mm.	100	100
		100	\$150	35mm. film processed in 15 minutes.	100	10" x 10" x 10"	115V	100	35mm.	100	100
		100	\$150	35mm. film processed in 15 minutes.	100	10" x 10" x 10"	115V	100	35mm.	100	100
F-1000	16mm.	100	\$150	16mm. film processed in 10 minutes.	100	10" x 10" x 10"	115V	100	16mm.	100	100
		100	\$150	16mm. film processed in 10 minutes.	100	10" x 10" x 10"	115V	100	16mm.	100	100
		100	\$150	16mm. film processed in 10 minutes.	100	10" x 10" x 10"	115V	100	16mm.	100	100
		100	\$150	16mm. film processed in 10 minutes.	100	10" x 10" x 10"	115V	100	16mm.	100	100
F-1000	35mm.	100	\$150	35mm. film processed in 15 minutes.	100	10" x 10" x 10"	115V	100	35mm.	100	100
		100	\$150	35mm. film processed in 15 minutes.	100	10" x 10" x 10"	115V	100	35mm.	100	100
		100	\$150	35mm. film processed in 15 minutes.	100	10" x 10" x 10"	115V	100	35mm.	100	100
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New Light Source

(Continued from Page 95)

120 volts direct current. Finished models of these lamps with housings designed for them will operate directly on present set power lines. A momentary starting higher voltage impulse may be used to strike the arc, which will then be ballasted by a simple lightweight resistance. The lamp will be up to full brilliancy in a few minutes or it may stand by on a small fraction of its normal current, kept hot by a thermally insulated housing and light proof door. In this condition it will be ready

for almost instant service upon the application of full voltage.

Mercury lamps operated on alternating current have a cyclic flicker. On direct current the lamps are stable, producing a light output as constant as the voltage. Small voltage fluctuations produce only minor changes in light output and have no appreciable effect on lamp life or color. With the addition of a magnetic device to control the position of the "arc flame" rising above the arc, due to convection currents within the bulb, the lamp can be operated in studio spotlights aimed to any normal angle.

Mercury arc ultraviolet radiations, like those of carbon arcs, can cause sunburn or conjunctivitis. The ultraviolet radiations from these sources will be absorbed and rendered harmless by the glass lenses and housings, such as conventionally used. Also, since we know the operating internal pressure of the vapor within the bulb is high, we must consider the hazards of quite bulb failure. Such housings as will be used to insulate the unit thermally and provide the outer housing, apparently will serve as protection in such cases.

As before mentioned, the light from this lamp seems adaptable in Technicolor, Kodachrome, Dufay Color, Ansco-Color, and others, and it also seems suited to a favorable balance of greys in terms of luminosity. These lamps have been used with complete success in the black and white film production. The Cowhorns of Berkeley, by Archibald Netherford Souchon in England.

It seems quite likely that this source will find other uses than set lighting or television studio lighting, such as film printing and the larger uses in background projection work. It should be a natural for some types of cloud projection.

It is difficult to speculate as to the future possibilities of this compact source lamp, but it seems inevitable that it will play a prominent part in the motion picture and television industries in the years to come. Of course, this new development brings with it a new problem. For example, everything at this time indicates a much higher unit cost of light source than has been previously considered by the studios. On the other hand, the relatively long life which seems possible, the high output per source, the simplicity of operation, and savings in production costs by elimination of delays probably will result in economic advantages which will cause it to compare favorably with other illuminants. It is expected that intensive development work now in progress here will provide an early opportunity for a comprehensive study and trial in American studios.

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Trucolor Process

(Continued From Page 79)

without loss, automatic print uniformity, and unpaired sound reproduction.

Further, the color rendition as pleasing for the general theatre audience. However, being a two-component process, it is not possible to reproduce all of the colors faithfully, or to the extent that can be accomplished with a three-color method. Some colors—such as red, blue, brown, light greens, pink, and silver—reproduce almost perfectly, while others—such as yellow and purple—are distorted. But careful planning of sets and costumes can obtain the most value in color from the process with limited distortions. Flesh tones are particularly successful in the Trucolor system.

Production at Republic Studios

With both emulsions and the Trucolor method being constantly improved and with specially trained technicians only available at Republic studios at this time, all productions made in Trucolor will have to be photographed at the Republic studios. However, although Republic will produce and release a number of its own features in the Trucolor system, the other producers will not necessarily have to use the distributing facilities of Republic. Cost of prints in Trucolor is competitive with other present color methods, but Republic executives point out that production negative costs can be materially lowered with Trucolor, and medium priced features can have the advantages of color photography which has been generally denied such pictures.

Release prints can be supplied rapidly, and on the same schedule as regular black-and-white prints, just as soon as the master print is okayed by the producer. As the two-color Trucolor method progresses with continual improvements in quality of color values, the Consolidated and Republic engineers expect that the addition of the third color will eventually

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Photographer to Director

(Continued from Page 54)

recited. One little light in the wrong place may put an actor back on main street as the chorus. Fortunately, this attitude toward photography and toward moviemaking in general is gradually disappearing.

Tetraloff's current production is his fourth directorial effort. He became a director in 1941 with *The Great Man Votes*, starring John Barrymore. He has done *Riff Raff*, a chase picture that was notable for its visual, camera approach (the first reel of the film was handled in almost silent scene technique without dialogue or even sound effects) and the soon-to-be-released *Fighting Fisher Dunne*, starring Pat O'Brien in the title role of a priest who establishes a orphan center for newboys in St. Louis. In the latter, Tetraloff eschewed camera effects to tell a simple story in the most unobtrusive and straightforward manner possible. But with *The Window* he is converting to camera trickery, since the chase motif of the plot lends itself to that sort of treatment.

Based on a story by Cornell Woolrich, *The Boy Cried Murder*, *The Window* has to do with a young boy given to exaggerated stories who witnesses a murder in a neighboring apartment, and the subsequent events as he tries to get someone

to believe him and track down the murderer. The picture is being filmed largely in an abandoned house on East 116th Street and on an exterior street on East 105th Street. Tetraloff scouted numerous locations before deciding on these as the most vivid pictorially. The street has the Third Avenue elevated train in the background and the abandoned house was chosen for the view of New York obtainable from the upper windows and rooftop. *The Window* is being cranked by a Hollywood cast headed by Arthur Kennedy, Barbara Hale, Paul Stewart, Ruth Roman and Bobby Driscoll.

As a former cameraman, Tetraloff holds that the visual aspect of moviemaking has not received sufficient attention in recent years. "The producers of motion pictures," he says, "have forgotten the technique of silent film when you had to speak with the camera and tell with pictures what people stand in the middle of the room and talk about today. There is entirely too much dialogue in pictures. The essential, visual principle of the screen is too often neglected in *The Window*'s dialogue will be held to a minimum, sufficient to explain amnesia and the progression of the story. I worked with writer Mel Dinkels on the script, but much of the screenplay is being altered or thrown out of the window when it comes to actual shooting. It is impossible to plan a shooting script 100% in advance, since

much of the staging of a scene suggests itself on the actuality of the set."

Tetraloff was born in Los Angeles 43 years ago and broke into pictures at the age of 17 as an assistant to late cameraman Sidney Wagner at Fox during the silent screen days. He photographed many of Frank Capra's early films, such as

Power of the Press, *The Younger Generation*, *The Donovan Affair* and *'Submarine'*, shot some of Paramount's top productions for seven years and recently functioned as photographer on *The Enchanted Cottage* and *'Notorious'*. Today, as a director, Tetraloff has his own director of cinematography, but he still retains a lifelong interest in the camera and its application to moviemaking, following the tradition of such cameraman-directors as Joseph von Sternberg, the late George Hill, Victor Fleming and George Seitz.

William Steiner, A.S.C., was Director of Photography for Tetraloff on *'The Window'* in New York.

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Exposure problems of 35mm, 16mm, 8mm motion picture cameras and any still camera are readily and accurately solved in a moment's time with the pocket-size Photo Computer, newest item in the ever growing line of Rodwell & McAlister photographic equipment.

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The Photo Computer has also been provided with a lens calculator by which the depth of field for most standard lenses at various F Stops and focal distances may be quickly found. All data and computations, determined by the use of the Photo Computer, are accurate to within 1/4% of an F Stop.

Priced at \$3.95, the device is available at all leading camera stores, or factory direct. Additional information will be supplied by writing to Rodwell & McAlister, Inc., Dept. 24, Box 1310, Hollywood 28, California.

Old Stuff

Thomas A. Edison not only invented movies, he introduced the commercial film as well. Records indicate that several of Edison's early films were sponsored commercially.

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Battery Chargers

"Captain From Castile"

(Continued from Page 87)

longest shooting schedules in the history of the studio, with actual shooting requiring 106 days. Eighty-three of these (not including Sundays and holidays when the company did not shoot) were spent in Mexico by the Hollywood cast and crew of 205. The company arrived in Mexico by chartered planes and started shooting there on November 19. They worked in Mexico for six weeks, in Uruapan for five and in Acapulco for exactly one month.

Tyrene Power, a Marine Air Corps pilot during the war, flew his own plane for relaxation and gave various members of the company thrilling rides over the boiling volcano. On the day the unit moved from Uruapan to Acapulco (ordinarily a two-day trip) Power ran a shuttle air service and ferried about fifty members of the company to the new locale in the flying time of one hour and 20 minutes.

A Cameraman's Jinxed Paradise

Captain From Castile was photographed in glowing Technicolor by Charles G. Clarke, A.S.C., and Arthur Ashby, A.S.C. As a filming assignment it was a cameraman's dream—with underlines of a nightmare. The beautiful Mexican scenery and the colorful period and costumes of the story made an attractive combination upon which to train the camera's lens. On the other hand, shooting a film of such magnitude so far from the luxurious facilities of the studio kept the cameramen at a constant disadvantage.

One of the principal headaches was the handling of Technicolor film under tropical shooting conditions. Three chests of carefully refrigerated color stock amounting to 150,000 feet were packed about the special train when it left for Mexico. This was but a fraction of the total film consumed, as several more shipments were made later. The chests were actually small refrigerators, six feet long and four feet wide. They were divided into compartments with ice and film alternating.

From the photographic standpoint, one of the main problems had to do with the unusual amount of camera movement required. The technical approach to Captain From Castile had to be active, as much as our story was one of action. Cinematographer Clarke points out, "The camera was very rarely still for compositional shots. The sweep of the action demanded that the camera be passing and moving most of the time."

Because of the historical nature of the film an effort was made to keep the photographic approach thoroughly realistic.

"The picture is really a kind of documentary," Clarke explains, "and we had to be

careful not to glossify the scenes just for the sake of personal beauty. Whenever the opportunity presented itself, the camera was used to produce a definite mood, such as in the scene on the beach at Acapulco between Tyrene Power and Thomas Gomez (who played the part of the pirate). In this instance, the timing was so arranged that a beautiful personal effect was obtained by shooting the final scene just at sunset.

Variations in color temperature plagued the cameramen constantly. "The hardest job in exterior photography is keeping consecutive scenes consistent," Clarke says. "Quite often they may be shot hours or days apart, and the light naturally changes from hour to hour and day to day—not only in direction, but in color value."

The interiors of all the temples and huts were shot on location, with the temples proving especially difficult to shoot because of cramped lighting conditions and excessive heat. A definite mood was also sought in these interior scenes. In the prison sequence, for example, a stark cold feeling was expressed by variable mood lighting.

The volcano Parícutin, which had reached a height of 5,000 feet, was especially active while the company was on location. It belched great clouds of smoke into the air, and even though the company was located several miles from the lava beds, the smoke frequently blotted out the sun rays. When this occurred, the cameramen took advantage of the situation to shoot night scenes.

One of the most effective night shots in the picture was filmed in bright sunlight. This was the scene where the priest is seen kneeling in prayer in his hut and the Indian approaches to whisper that he has committed a murder. A huge blue filter, 10 by 12 feet in area was placed outside the hut to diffuse the sunlight and to create the illusion of night.

On the screen, Captain From Castile is a colorful pageant of historical action. The casual moviegoer, absorbed in the romance of the story, will hardly suspect that behind these stirring scenes is the equally unromantic story of a full-scale Safari South of the Border.

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Current Assignments of A.S.C. Members

MEMBERS of the American Society of Cinematographers were engaged as Directors of Photography in the Hollywood studios during February as follows:

Columbia

- William Wyler, *The Loves of Carmen*, (Technicolor) with Rita Hayworth, Glenn Ford, Ron Randell, Victor Jory
- Bernst Guffey, *Lets Fall in Love*, with Dorothy Lamour, Don Ameche, Janis Carter, Willard Parker, Adele Jergens
- Henry Freshlich, *Wild Fury*, with Preston Foster, William Bishop, Mary Stuart
- Vincent Purnie, *I Sussender Dear*, with Gloria Jean, David Street, Don McGuire

Eagle-Lion

- John Alton, *Hollow Triumph*, with Paul Henreid, Joan Bennett
- Stanley Cornea, *Lets Love a Lady*, (Unaired California Prod.) with Hedy Lamour, Robert Cummings

Independent

- Ray Hunt, *Mr. Joseph Young of Adira*, (Arko Prod.) with Terry Moore, Ben Johnson, Robert Armstrong, Frank McHugh, Regis Toomey, Denis Green
- Harry Wild, *The Pitfall*, (Regal

Films) with Dick Powell, Elizabeth Scott, Jane Wyton

- George Robinson, *Blonde Ice*, (Marion Mooney Prod.) with Leslie Brooks, Robert Paige, Russ Vincent, Walter Sande, John Holland, James Gaffigan

Metro-Goldwyn-Mayer

- Harry Stradling, *Easter Parade*, (Technicolor) with Fred Astaire, Judy Garland, Peter Lawford, Ann Miller
- Joseph Ruttenberg, *Julia Misbehaves*, with Greer Garson, Walter Pidgeon, Peter Lawford, Elizabeth Taylor, Cesar Romero, Mary Boland, Dame May Whitty, Reginald Owen
- Ray June, *A Southern Yankee*, with Red Skelton, Brian Donlevy, Arthur Dahl
- Robert Placock, *The Three Musketeers*, (Technicolor) with Lana Turner, Gene Kelly, Van Heflin, June Allyson, Keenan Wynn, Frances Gifford, Vincent Price

Monogram

- William Sackner, *Kilroy On Deck*, with Jackie Cooper, Jackie Coogan, Renee Godfrey, Robert Chumler, Curt Bos
- Harry Neumann, *Thrasher on the Range*, with Johnny Mack Brown, Raymond Hutton, Reno Brown, Dennis Moore
- Mark Sangster, *I Wouldn't Be in Your Shoes*, with Don Castle, Elise Koenig, Regis Toomey, Charles D. Brown
- William Sackner, *Mander By Alphabet*, with Roland Winters, Deanne Best, John Alton, Marian McCalland

Paramount

- Charles Lang, Jr., *Foreign Affair*, with Jean Arthur, Marlene Dietrich, John Lund, Michael Mitchell
- Sol Polks, *Sorry, Wrong Number*, (Hal Wallis Prod.) with Barbara Stanwyck, Burt Lancaster, Ann Richards
- Daniel Fapp, *Abigail, Dear Heart*, with Claude Rains, MacDonald Carey, Wanda Hendrix, Andrea King, Henry Hall

RKO

- George Barnes, *The Boy With Green Hair*, with Pe O'Brien, Robert Ryan, Dean Stockwell, Barbara Hale
- Nick Mautuca, *Blood on the Moon*, with Robert Mitchum, Barbara Del Geddes, Robert Preston, Walter Brennan, Frank Faylen

Twentieth Century-Fox

- Joe MacDonald, *Secret With No Name*, with Mark Stevens, Barbara Law-

rence, Lloyd Nolan, Richard Widmark, Ed Begley, Walter Greason, Donald Buka

- Harry Jackson, *Apartment For Peggy*, (Technicolor) with Jeanne Crain, William Holden, Edmund Gwenn, Randy Stuart, Gene Nelson
- Joe La Shelle, *For Fear of Little Men*, with Tyrone Power, Anne Baxter, Cecil Kellaway, Lee J. Cobb, James Todd, J. M. Kerrigan

United Artists

- William Mellor, *Texas, Brooklyn and Heaven*, (Golden Prod.) with Guy Madison, Diana Lynn, James Dunn, Michael Crichton, Florence Bates, Lionel Stander

Universal-International

- Russell Merry, *Mr. Peabody and the Mermaid*, with William Powell, Ann Blyth, Irene Hervey, Andrea King, Miland Mitchell, Hugh French
- Hal Mohr, *The Judge's Wife*, with Fredric March, Edmund O'Brien, Florence Eldridge, Geraldine Brooks, Stanley Ridges
- Milton Krassner, *The Saxon Charm*, with Robert Montgomery, Susan Hayward, John Payne, Audrey Totter, Cara Williams, Sam Levene, Heather Angel, Harry Von Zell
- Frank Planer, *One Touch of Venus*, (Arms Alliance Prod.) with Robert Walker, Ava Gardner, Dick Haynes, Eve Arden, Olga San Juan, Hugh Herbert, Tom Conway

Warners

- Woody Bredell, *Don Juan*, (Technicolor) with Fred Flynn, Viveca Lindfors, Robert Douglas, Romney Brent, Alan Hale, Jerry Austin, Robert Warwick, Joy Page, Helen Westcott, Mary Stuart
- Karl Freund, *Key Largo*, with Humphrey Bogart, Edward G. Robinson, Lauren Bacall, Lionel Barrymore, Claire Trevor, Thomas Gomez, Don Seymour, Harry Lewis, John Rodney
- Joe Valerius, *Rope*, (Translantic Pictures) with James Stewart, John Dall, Fudy Granger, Joan Chandler, Constance Collier, Edith Egan, Richard Crane
- Percival Marley, *John Loves Mary*, with Ronald Reagan, Jack Carson, Wayne Morris, Patricia Neal, Edward Arnold, Ernest Conner
- Carl Guthrie, *The Fighting Terror*, with Wayne Morris, Lon Maxwell, Gordon MacRae, Mary Stuart, Jimmy Arnes
- Sid Hickox, and Wilfred Chase, *One Sunday Afternoon*, (Technicolor) with Dennis Morgan, Janis Paige, Dorothy Malone, Doree De Foe, Ben Blue, Dick Wad
- Ted McCord, *Dames Don't Talk*, with Virginia Mayo, Bruce Bennett, Robert Herron, Tom D'Andrea, Richard Rover, Richard Benedict, Ben Weldon, Dick Wad
- Carl Guthrie, *One Last Thing*, with Alexis Smith, Zachary Scott, Douglas Kennedy, Ann Doran, Ransom Sherman, Veda Ann Borg



25 YEARS AGO

With A.S.C. and Members

- David Abel just completed photography on the Fox production, *The Butler*, with Denis Poven and Dustin Farnum.
- Reginald Lyons was photographing thrill comedies for Joe Rock.
- Nubert Brodine was set to photograph Constance Talmadge in a Joseph Schenck production.
- George Barnes was signed to photograph a Louis Besson all star feature directed by Rowland V. Lee.
- Max De Pont was busy handling camera work on *The Tinseltown* for director William Seiter.
- L. Gay Wilky was assigned to photograph *"Groupy"*, William de Mille production for Paramount.
- Homer Scott was set to handle photography on *Mean Street* at Warners.
- Ben Kline was filming the Universal production, *Jewel*, directed by Eos Weber.
- Ross Fisher was shooting Emory Johnson's *Westbound '99* at Robertson-Cole.

BEN REYNOLDS, A. S. C.

Ben Reynolds, who first joined the American Society of Cinematographers in 1921, passed away on February 14th after an extended illness.

He received early experience in motion picture photography at the Essanay studios more than 30 years ago, and then joined Universal for an extended period, during which time he photographed many big productions, including *"Blind Husbands"* and *"Foolish Wives."* After a few years with Warners to photograph a number of early talking pictures, he became associated with Paramount until he retired due to ill health in 1938.

• Charles Schoenbaum was at Paramount in charge of camera for Mr. Billings. Spends his time, with Walter Hiers, started.

• Frank B. Good had just completed photography on the Jackie Coogan story, *Toby Tyler*.

• Sol Polito just returned from New York to photograph an Edwin Carone production in Hollywood.

• John Arnold was photographing *Viola Dana* in *"Her Fatal Millions"* at Metro.

• Charles Van Enger was associated with Fred Niblo productions as photographer on *The Famous Mes Fair*.

• W. S. Smith just returned from San Francisco, where he shot a Vitaphone production featuring Earle Williams and Alice Calhoun.

• Victor Milner was filming a Gladys Walton starrer at Universal with King Baggot directing.

• Karl Brown was winding up his chores in head cameraman on *"The Covered Wagon"*, James Cruze production at Paramount.

• Ben Cann was in Europe, attached to the staff of Eddie Polo.

• Rene Gansart was in England, photographing *"Paddy, the Next Best Thing"*, a Wilson production starring Mae Marsh.

• Henry Sharp was photographing Mae MacAvoy in *News*.

• Harry Perry, on the camera staff of Preferred Pictures, was elected a member of A.S.C.

• At Universal, camera assignments included Charles Soutar on *Flesh*, Allan Dwyer on *The Accusation of Felix Bore*, and William Felder on *Destiny*.

• Ross Fisher was in charge of camera work for *"The Greatest Menace"* at Fine Arts Studios.

• Joseph Beethoven was preparing for the start of the Katherine MacDonald starrer, *Refuge*.

Kraus Joins Radiant

Ben Kraus has been appointed district manager of camera scenes division for Radiant Screens. Prior to two years of war service, he was with the New York office of Bell & Howell, and was recently associated with American Bolex.

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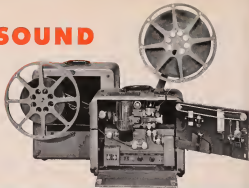
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